

THE
FAITHFUL KNIGHT,

A BALLAD,

BY

F. SCHILLER,

DONE INTO ENGLISH BY THE TRANSLATOR

OF

THE GERMAN ERATO, ETC.

AND

SET TO MUSIC BY

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LONDON,

SOLD BY L. LAVENU, NO. 29. NEW BOND-STREET,

MUSIC-SELLER TO HIS ROYAL HIGHNESS THE PRINCE OF WALES.

1800.

Dolce con tenerezza.

First system of musical notation. The vocal line (treble clef) begins with a whole note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The piano accompaniment (treble and bass clefs) starts with a whole note C4 in the bass and a whole note G4 in the treble, then continues with a series of eighth and sixteenth notes. The lyrics "Love, but such as broth-ers claim & dares my heart be -" are written below the vocal line.

Love, but such as broth-ers claim & dares my heart be -

Second system of musical notation. The vocal line continues with quarter notes G4, F4, E4, D4, C4, B3, A3, and a half note G3. The piano accompaniment continues with a similar rhythmic pattern. The lyrics "stow; more, dear youth, for-bear to name; more — were cause of" are written below the vocal line.

stow; more, dear youth, for-bear to name; more — were cause of

Third system of musical notation. The vocal line continues with quarter notes F3, E3, D3, C3, B2, A2, G2, and a half note F2. The piano accompaniment continues with a similar rhythmic pattern. The lyrics "woe! Fain I'd see thee calm ap - pear, calm from" are written below the vocal line.

woe! Fain I'd see thee calm ap - pear, calm from

hence de - part; see thee check the start - ing tear, still

the troubled heart.^a Dumb with

fp. *fp.*

Più vivo.

grief the lov - er hears, lost in fond dis -

fp.

may; clasps the dam - sel, checks his tears, mounts and

sf. *sf.* *sf.*

hies a - way: heads his trust-y vas - sal band, speeds to

f

Pa - les - tine: sons of hard-y Swit-zer - land, badg'd with

p

V. S.

Tempo di marcia.

ho - ly sign.

sf.

sf.

Per - ils

Detailed description: This is a musical score for a march, consisting of three systems of three staves each. The first system contains measures 1-4. The top staff is a vocal line with the lyrics 'ho - ly sign.' under the first two measures. The middle and bottom staves are piano accompaniment. The second system contains measures 5-8. The third system contains measures 9-12. The score includes dynamic markings 'sf.' (sforzando) and the word 'Per - ils' at the end of the third system. The tempo is marked 'Tempo di marcia.'.

dire the he - ro braves, death - less deeds per - forms;

still his hel - met's plu - mage waves, where the bat -

tle storms: and the name of Swit - zer - land

V. S.

the faith-less loe; yet the youth, by love en-

chain'd, wastes with tend-er woe.

Twelve slow

moons he bore his grief;

This system contains the first four measures of the piece. The vocal line (treble clef) begins with a half note 'moons', followed by quarter notes 'he', 'bore', and 'his', and ends with a half note 'grief;'. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

long - er could not bear; vain - ly sighs for kind re -

This system contains measures 5 through 8. The vocal line continues with 'long -', 'er could not', 'bear;', and 'vain - ly sighs for kind re -'. The piano accompaniment maintains the eighth-note texture in the right hand.

lief, then for - sakes the war, Spies a bark on

This system contains measures 9 through 12. The vocal line concludes with 'lief,', 'then for - sakes the war,', and 'Spies a bark on'. The piano accompaniment continues with the eighth-note pattern.

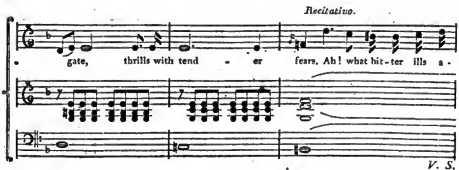
B

V. S.

Jop - pa's strand, swell its spread - ing sails; hies on

board and seeks the land, where his fair - one dwells: where his

fair - one dwells,



wait, when these words he hears: "She thou seek'st now bears the

veil, now is heaven's bride; yester-morn, at matins bell, to the

Adagio.

world she dy'd."

Straight he shuns his na - tive vale, shuns his fa - ther's

board, quits the scenes he lov'd so well, quits his steed and

sword; lives un - known, un-mark'd, for - lorn, far from

V. S.

pry ing eyes; sackcloth garb and beard un -

This system contains the first three measures of the piece. The vocal line begins with a half note G4, followed by a quarter note A4, and then a triplet of eighth notes G4, A4, and B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a half-note chordal accompaniment in the right hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

shorn, youth's fair prime dis - guise.

This system contains measures 4 through 6. The vocal line continues with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment continues with the same eighth-note bass line and half-note chordal accompaniment. The key signature and time signature remain the same.

This system contains measures 7 through 9. The vocal line is mostly silent, with a final half note G4 in measure 9. The piano accompaniment continues with the same eighth-note bass line and half-note chordal accompaniment. The key signature and time signature remain the same.

VII.

And erelong, a simple shed,
 Near yon slope he rears,
 Where the cloister's tow'ry head
 O'er the grove appears.
 There, from morning's blushing sky,
 Down to setting sun,
 Hope still beaming in his eye,
 Sat the youth alone: —

VIII.

Sat and ey'd the cloister's pile,
 Ey'd its hallow'd bound; —
 Eyes the window of her cell,
 Till the casement sound;
 Till the lov'd recluse was seen,
 Till the sainted maid
 Cast a look, as heav'n serene,
 Down the silent glade.

IX.

Then, at each returning night,
 Sunk to soft repose;
 Grateful hail'd the welcome light,
 When the morn arose.
 Patient, still for many a day,
 Many a year's long round,
 Waits the ling'ring hour away,
 Till the casement sound: —

X.

Till the lov'd recluse is seen,
 Till the sainted maid
 Casts a look, as heav'n serene,
 Down the silent glade.
 And as Death, one fated morn,
 Ends his tender care,
 Still his looks, all pallid, turn
 To'ard the cloister'd fair!

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